

The Last of the Famous Moores Has Gone West

And Tom Ince Has Come East Just to Right One More Grievous Wrong

By Harriette Underhill

There's Tom, he's the oldest, and there's Matt, he's the youngest, and there's Owen, he's the middle one, and we'll wager that no other person really knows in just what order the famous Moore brothers entered the world. There are many conflicting statements, but the above we can vouch for because Owen told us so himself, the day before he left for the West, and 'tis himself that ought to know.

It's strange that Matt looks like Tom and Tom looks like Owen and yet Owen doesn't look in the least like either of them. As a matter of fact he looks just like Eugene O'Brien—same hair, eyes, complexion, nose, mouth and voice, and the same aversion to being interviewed. If an interviewer is looking for a job and is asked, "What are your qualifications?" it is something to be able to answer, "I once caught up with Owen Moore and interviewed him."

All of the Moore boys are shy when it comes to talking about themselves, but Owen is the worst. He seems to feel that he never is safe; that is always open season for interviewers. Has Promptitude

Lamar Lane had arranged for us to meet Owen Moore at the Selnick studio at 4 o'clock, and when we walked in at 4:05 we said: "Ten minutes' grace is all he'll get." An absolutely fascinating person with that sense of humor which people always say the Irish possess, but which is too often lacking, is Owen Moore.

Mr. Moore's newest picture is "Reported Missing," and from now on he will be reported missing, for the places that knew him shall know him no more. He has gone to the Western coast to work with the Selnick organization and, although he has lived in California for a very long time he prefers New York and hated to leave it.

"Reported Missing" was shown at the Ritz-Carlton two days before Mr. Moore departed for the West, but he said that he would not go near the place for fear he would be called upon to speak.

"Never in my life have I made a personal appearance, and if it was to save my soul I couldn't do it." And this seems strange because Owen was on the legitimate stage for years before he joined the old Biograph Company in 1909.

With his natural reticence, however, the silent drama is just the place for him.

"No Duplicates," Says Ince Director

Thomas Ince is in New York and he is on the warpath. He is going to start something in the nature of an aggressive campaign in the motion picture industry. Listen to what he says: "Now is the time for all good men to come to the aid of the party!" And he has issued a call to the responsible element to help annihilate the small portion which collects dishonest dollars by advertising hurriedly made imitations or inferior importations or revived antiques upon the reputation of a new success. Mr. Ince calls these "leech pictures," and the exploitation of such productions, "industrial malpractice."

"I have just started a fight to put these pirates out of business and I am going to carry it to a finish. Every time this form of piracy is practiced by a theater owner it not only hurts his own house, but it hurts every motion picture theater and every motion picture producer by destroying public confidence in pictures."

"Not so very long ago when Douglas Fairbanks released 'The Three Musketeers,' they dug up an old picture of mine, produced under the title of 'd'Artagnan' and exploited it as 'The Three Musketeers.' My picture was a good picture in its day, but it had been made before the present development of pictures and at a small fraction of the cost of the Fairbanks production."

"We have come to a place in the development of motion pictures where the bigger producers are filming the classics of the world's libraries, and on many of these the copyright has expired. Nothing prevents the unscrupulous from importing a cheap picture from abroad, or reviving an old timer under the same title and putting it out in competition to a new and expensive release."

"For instance, Maurice Tourneur has just about finished a magnificent production of 'Lorna Doone.' Several attempts have been made to film 'Lorna Doone' in the past, but never before has a director of real ability undertaken it in a big way."

"The public is entitled to a chance to see real productions from the great stories of all times, but no big producer will undertake them so long as this danger of piracy exists. I happen to know that there are at least two versions of 'Lorna Doone' on the shelves being held until the new Tourneur production is put out."

"We are going to clean this bunch of pirates and this form of malpractice out of the business, and we are going to use drastic measures if necessary."

"The picture business itself will see to it that the picture public is no longer hoodwinked."

A Glorious Adventure

"The Glorious Adventure" is coming to the Capitol next Sunday, and this is the debut in America of the first natural color feature drama in the history of the screen. J. Stuart Blackton produced this picture, and it is being released by Prizma. Lady Diana Manners is the star and the picture has already been shown at the Royal Opera House and at Covent Garden, London.

At the Capitol



Mae Murray
In "Fascination"

When "Nero" Was Made All Roads Did Lead to Rome

Filming "Nero," the big William Fox spectacle recently completed in Rome, presented many problems for Director J. Gordon Edwards to solve, not the least of which was the question of securing the huge mobs that the story called for. The usual supply of professional extras utilized by the Italian motion picture companies whenever they had a big spectacle in progress was found entirely inadequate. Mr. Edwards was forced to find a means of interesting in motion picture work men and women who never had acted before, and the plan he evolved proved highly successful.

Two aeroplanes were engaged, and they flew over Rome and the surrounding countryside dropping thousands of circulars. These circulars explained briefly the nature of the scene to be taken, and offered the reader and his family not only a chance to make a certain sum of money but an opportunity of witnessing sports and games of a highly exciting nature.

On the days when big scenes were being made every road leading from Rome to the "location" was black with men, women and children, all anxious to "see what the Americans" were going to do next—and, incidentally, to add to their savings.

They came in every description of vehicle and on foot—peasants from the country in donkey carts and farm wagons, and sightseers from the fashionable hotels in Rome in taxicabs and luxurious motor cars. The Italian government, which at all times extended the heartiest co-operation to the Fox officials, realized that these occasions were veritable "festa days" and invariably furnished a squadron—on some days several squadrons—of cavalry to keep order. The city of Rome in addition furnished a detachment of police.

It took several hours to get the crowds in their allotted places, and to keep them amused director Edwards always staged a number of games and races preliminary to the scenes and events called for in the story.

Some idea of the extent of the assemblages may be gleaned from the fact that between 350 and 400 men were kept constantly busy carrying water to the crowds. The Italians as a race have the dramatic instinct strongly developed, and the enthusiasm evoked by the preliminary races made their acting in the big scenes taken later realistic in the extreme.

The Playbill

(Continued from preceding page)

Blackmar in the title role, moves tomorrow night from Maxine Elliott's Theater to the Thirty-ninth Street Theater.

Edward Elmer is directing "The Advertising of Kate," Annie Nathan Meyer's comedy which Leo Kugel will soon present in New York. . . . Rehearsals of "The Claw and Wing" start tomorrow. Bayard Veiller, whose adaptation of the play was accepted after many other playwrights had attempted it, will direct the rehearsals. The play will probably go to Chicago after a preliminary tour. Veiller plans to do two other plays here this summer and then return to the coast.

Marie Doro, who sailed for Europe on the Aquitania last week, will probably play in "Unanswered." Alan Dale's play, which A. H. Woods has accepted for production in the fall. . . . Montague Glass has forsaken his home in California for the present in order to watch the Broadway rehearsals and preliminary performances of "Partners Again," the latest Potash and Perlmutter opus which he wrote with Jules Eckert Goodman.

To celebrate the fortieth anniversary on the stage of Adolf Philipp, a festival performance will be given next Saturday evening at the Lexington Theater. Philipp, who is an author-composer and actor and who is remembered for "Alma, Where Do You Live?" "Adele," "The Girl Who Smiles," "Two Is Company" and "The Midnight Girl," has written a review for the occasion, and many of the actors who appeared in his plays will take part in it.

The 7th Regiment will present "Get in Step," a musical comedy by William A. Hanft and George Tompkins, at the Lexington Theater on April 27, 28 and 29. . . . Ruth Cramer and Marion Whitman will appear in a program of "play dances" and Lorraine Wyman will sing the "Bayou Ballads" of Louisiana and various folk songs at the Selwyn Theater on Friday afternoon. . . . The Stockbridge Stocks will offer four short plays and a dance number at the Fifteenth Street Theater on April 24 and 25. . . .

At the State



Agnes Ayres
In "Bought and Paid For"

Lillian and Dorothy Gish will appear in their costumes as "Orphans of the Storm" at the benefit concert which will be given at the Carroll Club on Wednesday. . . . Theresa Duncan will give a dance recital at the Garrick Theater on Wednesday afternoon, dancing to music by Chopin, Schubert, Beethoven and Alessandro and Domenico Scarlatti. . . . The annual concert given by the "Big Stick," the Yiddish humorous weekly, will take place at the Manhattan Opera House on Saturday night under the direction of the editor, Jacob Marloff. Nina Koshetz, Adolf Holm, Ruth Page, Fania Marinoff, Celia Adler and Maurice Schwartz are some of those who are to appear.

Anna Pavlova and her Ballet Russe will appear in nine ballets and thirty diversions in their farewell week at the Metropolitan Opera House beginning Monday night, April 24. On Thursday evening of the week Mme. Pavlova and her company will not appear at the Metropolitan, but will go to Brooklyn for a single performance at the Brooklyn Academy of Music.

Taylor Holmes will be master of ceremonies for the twentieth annual revel of the Green Room Club, which will be held to-night at the George M. Cohan Theater. Frances White, Otto Kruger, Sue MacManamy, Hal Crane, Vincent Coleman, Margalo Gilmore, Charles Hart, Morgan Wallace, Herbert Corbell, Hansford B. Wilson, Leo Carrillo, Tom Lewis and Mary Belts Milford are among those who will appear. "The Red Thumb," by Harold Selman and Langdon McCormick; "Fourflush," by Hal Crane, and "This Is a Tough Season," by Ralph Stuart, are among the sketches which are to be presented.

"Taboo," Mary Hoyt Wiborg's play of voodooism, will resume its matinee performance at the Sam H. Harris Theater to-morrow. The play has been out, but several dancing and singing numbers have been added.

New York University students of dramatic art will appear in "The First Year" at the Longacre Theater to-morrow afternoon for the benefit of the university endowment fund. The scenery used in the Little Theater production will be moved uptown for the afternoon and returned to the Little Theater in time for the evening performance. Some weeks ago the student-actors appeared in "Thank-U," Michael I. Reicher will play the Frank Craven role in the college production.

Friday will be National Vaudeville Artist Day in all of the theaters represented in the Vaudeville Managers' Protective Association. The receipts of the matinee in more than 600 houses will be turned over to the N. V. A. and used for the maintenance of the organization's insurance fund and for the care of sick, disabled and needy vaudeville players. Various afterpieces and surprise numbers are being prepared for the day.

The curious circumstance of a song becoming popular with a theater audience despite the fact that the audience never hears it completely sung is occurring in "To the Ladies!" at the Liberty Theater. "Happy Day" is its name, and though it is referred to by Helen Hayes, who plays the little Southern heroine in the play, as an old-time "spiritual" it was really written for the production by the authors of the play, Zola Parenteau composing the music. Eight times a week Miss Hayes is interrupted in the singing of it by the arrival of the loan company truckmen, who have come for the heroine's piano. Yet audiences go out humming the air.

Here's an actor who, in twenty years, talked but twenty minutes with his manager, Ferdinand Gottschalk, now appearing in the Milne play "The Truth About Blaydia," at the Booth Theater, was a member of the old Lyceum and the old Empire Theater stock companies, directed by Daniel and Charles Frohman, respectively. After the dissolution of the Empire Stock Company, Mr. Gottschalk continued to appear in Charles Frohman productions. Despite this twenty year association with Mr. Frohman, the actor estimates that all the conversations he had with him, lumped together into one talk-fest, would not run more than twenty minutes. The producer was a busy man and their talk was limited to such matters as they needed to discuss.

"When the Desert Calls"

"When the Desert Calls" has been purchased by Pyramid Pictures for its next production. The story is by Donald McGibney. Ray Smallwood, who directed "Queen of the Moulin Rouge," will direct the new picture.

New Scenario Editor Is

Installed at Pyramid

Peter Milne has taken charge of Pyramid's scenario department. Mr. Milne is known to the public as a title and continuity writer. Mr. Milne is ready to buy stories that suit the requirements of his stars.

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At the Rivoli



Lila Lee
In "Is Matrimony a Failure?"

Vaudeville

PALACE—Ethel Levey, Paul Whiteman and his Palala Royal Band and Charlie Chaplin, in the film "Pay Day," chief features. Ona Munson and company, Wood and Wyde, Ballo and Cowan, with Estelle Davis, Moss and Frye and Willie Rolis.

RIVERSIDE—Marion Morgan Dancers, Miss Juliet, Weaver and Weaver, Harry Cooper, Liddell and Gibson, Laughlin and West, Daisy Nellis, others.

COLONIAL—Mildred Harris and company, Ed Healy and Allan Cross, Roy Rice and Mary Werner, Raymond Wiley and Marie Hartman, Ed and Birdie Conrad, others. Charlie Chaplin in "Pay Day."

EIGHTY-FIRST STREET—Watson Sisters, Benumot Sisters, others. Marion Davies in "Beauty's Worth," picture. Also Chaplin film.

HAMILTON—Patricia, Eva Shirley, assisted by Oscar Adler's orchestra and Al Roth, Dave Seed and Ralph Austin, William Ebs, others.

FORDHAM—First half: Edith Taliaferro and company, Handers and Millie, Meehan's Dogs, others. Second half: Gertrude Hoffman, Al Raymond, Watson and Gerry, Reed and Tucker, others.

MOSS'S BROADWAY—Frankie Heath, McLaughlin and Evans, Glenn and Jenkins, Maker and Redford, Walsh, Reed and Walsh, others. Marion Davies in "Beauty's Worth" and the Chaplin film.

LOEW'S AMERICAN—First half: Frank Vardon and Harry H. Perry, Batrice Morrelle sextet, others. Second half: "Up and Going," picture. Second half: "Nobody Home," Gordon and Delmar, others. "Bought and Paid For," film.

LOEW'S STATE—First half: Paul Specht, society serenaders, Rawles and Von Kaufman, others. Harry Carey in "Man to Man," picture. Second half: Riano, Northline and Ward, Nevins and Gordon, others. "Bought and Paid For," film.

PROCTOR'S FIFTH AVENUE—First half: Williams and Wolfus, Joe Darcy, others. Second half: Bert Baker and company, Trovato, Kennedy and Hollis, others.

PROCTOR'S TWENTY-THIRD STREET—First half: Four American Aces, Thomas Jackson, Jim Doherty, others. "Determination," film. Second half: Elsie Williams and Company, Rucker and Winfield, others. "The Lying Truth," picture.

PROCTOR'S FIFTY-EIGHTH—First half: Pepper Box Revue, Hawthorne and Cook, others. "The Lying Truth," picture. Second half: Thelma and Harriet White, Ben Smith, others. "Determination," film.

PROCTOR'S 125TH STREET—First half: U. S. Jazz Band, Willie Solar, others. "The Lying Truth," picture. Second half: Four American Aces, Orren and Drew, Thomas Jackson, others. "Determination," film.

'Is Matrimony a Failure?' Proves That Comforts Of Home Really Exist

James Cruze packs the laughs into his latest Paramount picture, "Is Matrimony a Failure?" which is shown at the Rivoli Theater this week.

"A sense of humor is the greatest leveler for matrimonial troubles," said Cruze, "and that's one of the things we show in the picture. The play, 'The Open Door,' from which Walter Woods adapted the picture, had a laugh in every line. What we have tried to do is carry a laugh for every foot of the five reels. I feel safe in predicting that married couples will find much to interest them in 'Is Matrimony a Failure?' and that young lovers will be tipped off to some mighty pertinent 'Don'ts.'"

What would happen to the people of a community if those who had supposed themselves safely married suddenly found that, by a technical irregularity in the matter of licenses, they were really not married at all? The story of "Is Matrimony a Failure?" is built around that situation and proves that the comforts of home win out.

T. Roy Barnes plays the principal role of Arthur, who has such a hard time holding his bride when the mistake about the license is discovered. Lila Lee is the heroine.

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"When the Desert Calls"

At the Strand



Norma Talmadge
In "Smilin' Through"

Brooklyn Theaters

MAJESTIC—Barney Bernard and Alexander Carr in "Partners Again," by Montague Glass and Jules Eckert Goodman, latest of the Potash and Perlmutter series.

BUSHWICK—Blossom Seeley, Guy Voyer, Leo Donnelly, Harry Breen, Vincent O'Donnell, Edward Foley and Lea Leature, the McIntyres, others.

ORPHEUM—Gus Van and Joe Schenck, Marjory Vadie and Ota Gygi, with Mansfield Dancers, Will M. Crossy and Blanche Dayne, Conlin and Glass, Jim and Betty Morgan, others.

SHUBERT-CRESCENT—Louis Simon and company, Armstrong and Tyson, George Mayo and the Cameo revue, "Some Girl," by William Cary Dunne and Anselm Goetzl.

LOEW'S METROPOLITAN—First half: "Wedding Belles," Jennings and Mazier, others. Harry Carey in "Man to Man," picture. Second half: Beatrice Morelle Sextette, Wilkins and Wilkins, others. "Bought and Paid For," film.

MONTAUK—"Lightning," with Milton Nobles, Bessie Bacon and others in the cast.

STRAND—A week of revivals with a change of program daily. Sunday, "Dr. Jekyll and Mr. Hyde"; Monday, "Over the Hill"; Tuesday, "The Inside of the Cup"; Wednesday, "The Sheik"; Thursday, "Humoresque"; Friday, "Broken Blossoms"; Saturday, "The Three Musketeers."

In Picture Theaters

CAMEO—"Sisters," from the novel by Kathleen Norris, with Seena Owen, Matt Moore and Gladys Leslie in the principal roles.

CAPITOL—Mae Murray in "Fascination." A Prizma picture called "The Garden of Gethsemane" and other films. The orchestra will play Liszt's "Thirteenth Rhapsody." Ballet diversions and vocal selections.

CENTRAL—"Your Best Friend," with Vera Gordon and Dore Davidson among those in the cast.

CRITERION—"The ninth week of Ernest Lubitch's 'The Loves of Pharaoh,' with the principal roles portrayed by Emil Jennings, Paul Wegener, Dagny Servaes and Henry Liedtke.

RIALTO—"The Good Provider" moves down from the Rivoli. Vera Gordon and Dore Davidson have the leading roles in this film by Fannie Hurst. Comedy and news reels, orchestral, instrumental and vocal numbers.

RIVOLI—"Is Matrimony a Failure?" with T. Roy Barnes, Lila Lee, Walter Hiers and Lois Wilson in the principal roles. Rivoli Pictorial and a comedy.

STRAND—Norma Talmadge in "Smilin' Through," made from the play of the same name. This is the eighth anniversary of the Strand. Orchestral numbers, songs by the Strand male quartet and a prologue.

TIMES SQUARE—Last week of Houdini in "The Man From Beyond." Houdini also appears in person in a series of feats of mystery.

In Outlying Houses

SHUBERT-RIVIERA—"The Chocolate Soldier," with Donald Brian heading the cast.

BRONX OPERA HOUSE—"Lilies of the Field," with Josephine Drake, Clara Moores, Marsh Allen and others in the cast.

Every Man in His Own Humor

(Continued from preceding page)

mit it—to keep my audiences interested. To do this I tried to make my characters as human and as like all of us as possible, and this verisimilitude has conveyed the impression that the plot is typical.

Typical? No two people are alike; no two lives are alike; how then can there be types? It is only at scattered moments that we even remotely resemble one another, but it is these very scattered moments that in a play strike home with undue emphasis and overshadow all that bespeaks the special case.

It is true also that it has recently become quite a fad for writers to pose as authorities on marriage. They preach and exhort and warn—and bore. They discover that they have a mission in life, and it ruins them. The stage is neither pulpit, platform nor soap box.

And yet some tell me that through no fault of mine "The First Fifty Years" contains an implied moral. I did not intend it, but there it tacitly is, they say, to be taken or left. The hus-

At the Palace



Estelle Davis
Prominent Figure in Vaudeville

Helpless and Hopeless!

Dear Sir: I wish I could tell you how much I appreciated your article on "Laughter in the Theater."

How often have I been in the complete grip of a tense situation, portrayed with all the skill and power of some real artist, only to be brought down from the clouds by the lusty guffaw of some ass who has come to the play, God only knows why.

HOOSIER.

Indianapolis, April 8, 1922.

PROLONGED ONEMORE WEEK

Due to Unprecedented Success

HOUDINI

In his motion picture triumph, "The Man From Beyond"

will be continued a third week at TIMES SQ. THEATRE.

Twice daily at 2:30-4:30

also HOUDINI in person on the stage (disappearing a 10,000 pound elephant, and other mystery feats.

TWO BIG SHOWS IN ONE.

The consensus of opinion is that

"The Man From Beyond" is the greatest scene ever witnessed.

Engagement positively ends

Sunday Evening, April 23rd

NIGHTS: 500 choice seats at \$1.00

MATINEES: 600 good seats at 50c

METROPOLITAN OPERA HOUSE

LAST WEEK OF OPERA

TOMORROW, Sat. Mat. at 2:30

1st. 3:30 to 5:30. No War Tax

Patrice, Simbelia, Gail, Hester, Bolinsky, Martin, Bala, Harnish.

MON. 8:15 COSI FAN TUTTE. Boston, Pe-

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